

GALERIE
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Nadja Adelman

VOLTBASEL 2021

With rigid and moving objects, Nadja Adelman investigates human perception, deliberately eluding quick categorizations. Her works either change themselves through hidden motors or through one's own point of view as one moves in front of them. In this way, they playfully enable the change between different perspectives and perceptions. Only by connecting these different perceptions, as rightly analyzed by Franziska Storch, a rapprochement is possible. Nadja Adelman finds the starting point of her works in factual knowledge on the one hand, and in subjective perception on the other. She draws inspiration from texts on theories of perception, sociology, quantum physics, and linguistics, which then provide associations to her own observations and memories. In doing so, she materializes her conceptual ideas in very reduced language with geometric forms and materials that result from the desired properties.

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Gegenstrich II, 2021

fake fur, aluminum, stainless steel, various
mechanical and electrical components

120 x 120 x 8 cm

12.600,00 EUR net

Gegenstrich (counterstroke) - Series

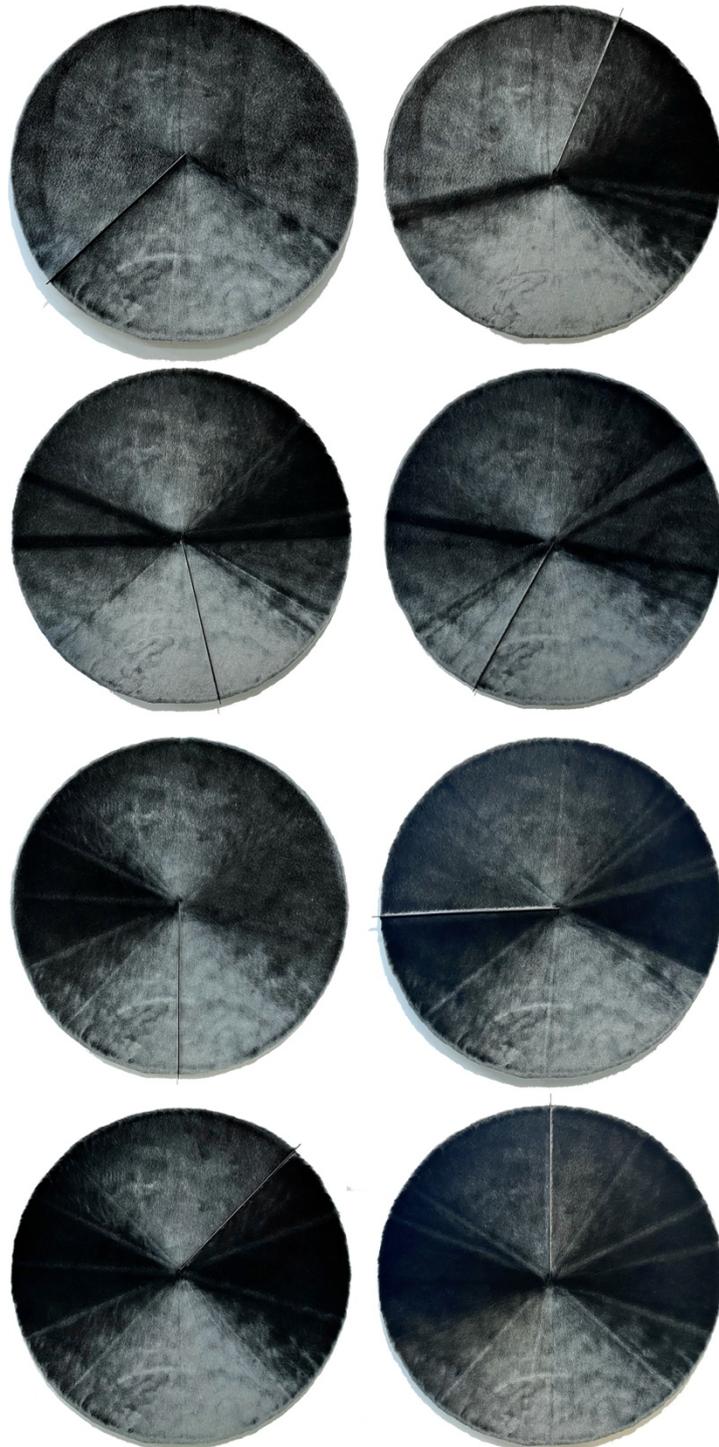
„Gegenstrich“ consists of a hyper-realistic woven fur. A narrow bar "strokes" this sometimes in one, then in the other direction. If we say "against the stroke", we mean unpleasant, irritating, disturbing. However, a change of direction can open up completely new perspectives - what seems to be clearly black is ambiguously white in the next moment. An almost digital flickering accompanies the stroking movement. Gegenstrich is the opposite pole. The second side of the coin. The dark side of the moon. The yin of the yang. The rest of the truth. Who judges hastily, can only miss. So let's take our time - even if it goes against the grain.

Gegenstrich II

Gegenstrich II additionally takes up the topic of time. By transferring the concept to a round disk, we can't help but think of two everyday occurrences of today: time, through the impression of a clock, and statistics through the aesthetics of a circular chart. Both are ephemeral: time never stands still, and clock and diagram are always only images of a fleeting moment. An image of a moment. In the second in which we perceive something, it has already passed again and realities have shifted, changed, developed. The future mixes with the past, forming a present that conditions both and never stands still.

As calmly as the artwork develops, the loss of what exists and the transition into something new is inevitable. Nevertheless, this does not seem threatening - the sight is rather comforting. After all, from something very special, unique, irretrievable always emerges a new whole. Thus we see "the course of things" as a circle.

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Nadja Adelman, born 1987, works in Frankfurt am Main and Stuttgart, Germany.

She studied at the Hochschule für Gestaltung in Offenbach from 2014 to 2016 and at the Städelschule, Hochschule für Bildende Künste in Frankfurt am Main from 2016 to 2020, where she graduated last year as a "Meisterschülerin" (master student) of Professor Tobias Rehberger.

In recent years, her work has been shown at exhibitions in Europe and Asia, as well as at art fairs such as Art Düsseldorf and at art auctions, such as those held by Ernst & Young in Frankfurt. Several of her works are already in private and public collections.

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OPENING HOURS

WED – FRI noon - 6 pm

SAT noon - 6 pm